

1932

The College News, 1932-11-16, Vol. 19, No. 05

Students of Bryn Mawr College

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Students of Bryn Mawr College, *The College News, 1932-11-16, Vol. 19, No. 05* (Bryn Mawr, PA: Bryn Mawr College, 1932).

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The College News

VOL. XIX, No. 5

BRYN MAWR AND WAYNE, PA., WEDNESDAY, NOVEMBER 16, 1932

PRICE 10 CENTS

Russia Has Overcome Mental Indifference

Education is Attempting to Expel Ignorance, Blunders, and Frustration

TOURISTS ENCOURAGED

(Specially Contributed By Edward Warburg)

A boundary line between two countries is an extraordinary thing. The vague differentiations between national types are here brought face to face in sharp contrast. This is especially true on the Russian-Polish border, which not only separates two nations, but also two opposing economic systems. The armed sentries on both sides and the barbed-wire blockade on the Polish side, stand as silent testimony to the mutual mistrust involved. Poland, backed by France, represents the attitude of the many nervous capitalists who view the possible success of the Soviet experiment as a catastrophe to the whole Western World. They feel it their not too secret duty to impede this experiment in every possible way,—partly by frontier skirmishes, but much more, by derisive propaganda, by complete misrepresentation, and, above all, by political intrigue in the border States. Russia faces the Western World with no such belligerent attitude. Her sentries at this border represent the protective shell necessary to the maturing of the enclosed embryo. All attention must now be centered on the growth of this embryo and, while outside assistance is invited and hoped for, the Russian has, for the present, but little interest in advocating their methods abroad except in those cases where it would lead to co-operation. Russians are, of course, not without hope that, should their methods prove successful, others might follow, but that they know is at present a case of counting the eggs before they are hatched.

The tourist is recognized in Russia as one of the sources for financial and spiritual support. He not only brings with him his money, but by coming and seeing for himself, he has the possibility of returning home with a saner outlook on the whole situation, which he may use to help fight the misrepresentations of the anti-Soviet press. Therefore everything is done to make his visit as easy and enlightening as possible. Against this the tourist must guard lest he accept all statements too readily; the full truth is not always on the surface. "Intourist" is a government organization formed to promote and aid foreign tourists in Russia. The services you receive at their hands vary according to what category you finance.

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Varsity Dramatics Cast Chosen for Royal Family

The cast for *The Royal Family*, the three-act Varsity Dramatics play to be given December 9 and 10 in the auditorium of Goodhart, was selected last Monday night, after the try-outs for both Haverford and Bryn Mawr. Members of the Cap and Bells Club of Haverford College are taking the men's parts and co-operating in the production and business ends of the performance. Mrs. William Flexner (Magdalene Hupfel), is directing, and she will be assisted by Molly Nichols. The properties are under the supervision of Betty Edwards and Miriam Dodge. Construction and stage-managing will be done by Sylvia Bowditch and Sallie Jones, while the lighting will be done by Betsy Jackson. The Haverford cast has not yet been completed, but the Bryn Mawr cast is as follows:

Del McMasters, '33
Julie Cavendish
Janet Marshall, '33
Gw. Lord, '35
Kitty Dean, '33
Della, '33
Susan Daniels, '34
Miss Peake, '34
Elvira Trowbridge, '34

College Calendar

Wed., Nov. 16—Dr. Vaughan Williams. Flexner Lecture on "Nationalism in Music."

Thurs., Nov. 17 — Varsity Players present *Saints' Day*, a one-act play by Tom Prideaux. Goodhart Hall, 8.20 P. M.

Fri., Nov. 18 — Songs of the Cowboy. Lecture Recital by Mr. John Lomax. Goodhart, 8.20 P. M.

Sat., Nov. 19 — Bryn Mawr Varsity vs. Ursinus. Hockey Field, 10.00 A. M.

Sun., Nov. 20—Chapel, conducted by the Reverend W. Russell Bowie, D.D., Rector of Grace Church, N. Y. C.

Mon., Nov. 21—Dr. Vaughan Williams. Last Flexner Lecture on "Nationalism in Music."

Bryn Mawr Varsity Ties With Swarthmore

Opponents' Undeclared Team Again Fails to Overcome Bryn Mawr Players

RALLY IN SECOND HALF

On Saturday morning, Bryn Mawr and Swarthmore finished their tenth annual game in a 2-all tie. Although Swarthmore came as an undefeated team, the "jinx" which has followed them in so many of the Bryn Mawr games was still there. The Varsity, with a record of total defeat behind them, rallied in the second half to tie the score.

During the first half, the players felt the effects of the frigid weather, and as a result the play of both teams was slow and ragged. Stubbs, Swarthmore right inner, opened the scoring by tallying from a rush on the circle, and soon scored again after the forwards had carried the ball the length of the field. Bryn Mawr's passwork was uncertain throughout the half and, although often within scoring distance, the offensive was too weak to push the ball.

In the second half, Varsity came to life. The passing of the forwards was strong and accurate while the backs and goal offered the best defense of the season. In spite of the fact that two of its regulars were missing, Varsity had the ball in scoring position most of the time. Remington tallied a clean shot in the first ten minutes of scrimmage and five minutes before the whistle blew, Taggart at right wing tied the score at 2-all.

Although Kent is a regular in the back field, she adequately filled Longacre's position at inner and her defense tactics were an advantage in keeping the ball near the Swarthmore cage. Although Taggart is not as fast as Stevenson, she played a steady and effective game. She did not carry the ball so far down field and as a result her passes were quicker and more accurate. Daniel's playing has been steadily improving all season and she played an excellent game at Kent's regular position at half.

Collier, Rothermel and Bishop were an impenetrable barrier and rarely allowed the Swarthmore forwards to pass the fifty yard line. Gill proved to be an able substitute for Jackson. The final outcome of the game was due, to a great extent, to her co-operation with the backs and her excellent defense of the Bryn Mawr goal.

Swarthmore
Walton..... R. W.Taggart
Stubbs..... R. I.Remington
Jacquette.... C. F.Smith
Tomlinson.... L. I.Kent
Hirst..... L. W.Brown
J. Harvey.... R. H.Ullom
N. Harvey.... C. H.Collier
Cresson..... L. H.Daniels
Volkmar..... R. F.Rothermel
Longshore.... L. F.Bishop
Michael..... Gill
Goals: Swarthmore—Stubbs, 2;
Bryn Mawr—Remington, 1; Taggart, 1.

Folk Songs Are True Base of Musical Art

National Music Can Only Result From Knowledge of Country's Tradition

NO PERFECT ORIGINALITY

Beginning the fourth lecture of his series last Wednesday, Dr. Vaughan Williams announced that, from a consideration of folk-song itself, he would now turn his attention toward its influence on us—on the ordinary musical people of today.

Folk song, said Dr. Williams, being spontaneous and unpremeditated, is of necessity sincere, and so far our own emotions supplies a much-needed test; "artistic deception is one of the subtlest of vices." Moreover, folk-song has withstood the scrutiny of time, and is worthy, surely, to be the foundation of our musical art. Again, an artist cannot always give immediate form to his creative thoughts; his mind must unconsciously rest on something familiar to his nature. And what more suitable than the music natural to his race? Sir Hubert Parry says that all things which mark the folk-song of the race also betoken its other qualities.

There has been considerable opposition to the "folk-song theory for composers," but Dr. Williams believes that the critics are fighting wind-mills. Building up a national style on the basis of folk-song involves far more than the introduction of a few folk-tunes, or a touch of local color, as the failure of many composers has proved. Moreover, Beethoven does not become a Russian on the strength of the Rasoumowsky quartets. A national school must be built upon raw material, and must know its own traditional music. Nor are Tchaikowski and Smetana exceptions. Although they may not have studied them expressly, the national tunes of Russia were "in the air." Even Elgar, who admittedly knows and cares little about English folk-song, shows clearly in the *Enigma Variations* and in parts of *Gerontius* the influence of that direction pointed out by Cecil Sharp's revival of folk-music in England, through which a musical idiom was found in its simplest form. "That," said Dr. Williams, "was what we were waiting for;" stores of English melody were opened, which gave one the same sense of familiarity that a masterpiece does. In those works which lack this quality of familiarity, Elgar seems to belong less to the English.

The next question that confronts us is that of a nationalistic composer's originality. How, in *The Dark Lady of the Sonnets*, does Shaw impune the originality of Shakespeare by showing him, note-book in hand, culling some of his most famous lines from the speech of a Whitehall sentry? Again, does the fact that his poetry is founded on the popular ballads read him by his wife cast a shadow on the genius of Burns? If, as Emerson says, "the most original genius is the most indebted man," there is no reason why we should not be indebted to the fountain-head from which all our art originally sprang. This indebtedness is well recognized by the French, Germans and Russians—by all but the English, who though admitting it with regard to

(Continued on Page Five)

Philadelphia All-Star

In the selection of Philadelphia's all-star hockey teams, several of the members of the Bryn Mawr hockey squad were given positions. They are:

Second team—Margaret Collier, center half.

Reserves—Evelyn Remington.

Third team—Evelyn Remington, right wing.

Fifth team—Miss Grant, left back.

Reserves—Margaret Ullom, Betty Jackson.

Council Resolutions

At the College Council meeting, Tuesday, October 25, the following suggestions and decisions were made: A tea should be given for the Non-resident students. The idea was approved but no date set. The slipperiness of the walk from Rockefeller to Goodhart should be remedied. There should be an Undergraduate recreation room in Goodhart, and a piano rented for use in it.

Varsity Players' Club Presents Saint's Day

Original Play by Tom Prideaux Has Satire as Theme

S—JONES PLAYS—LEAD

The performance on November 17 of *Saint's Day*, the Varsity Players' new one-act play, will be practically a first-night. This expose of a peculiarly medieval racket done in good Chicago style was written and first produced at the Baker Workshop in New Haven by Tom Prideaux, a young dramatist of considerable promise. Since the original presentation, he has partially rewritten it for performance at Bryn Mawr.

Although the scene is laid in the Dark Ages when saints were accepted as saints, the dialogue and spirit of the play are incongruously modern. The saint-hero, Sallie Jones, is a pious but engaging fraud, whose bones, coveted as relics, serve as the crux of the plot. His mistress is Carrie Schwab, who, during the saint's performances serves as the poor woman brought in from the streets and miraculously "cured." The villains of the piece are Saint Carlo's business manager, Haviland Nelson, and his press agent, J. E. Hannan, who is a very bad man. Maria Cox and O. Jarrett furnish local color as a peddler and servant, respectively.

Leta Clews is directing the production; Maria Cox will serve as stage manager, and Diana Tate-Smith will be in charge of lighting.

The Varsity Players are delighted to have secured an unpublished play for production. The clever dialogue and original plot of *Saint's Day* should make it a great success.

Harpichord is Exhibited at Informal Song Meeting

Three years ago, and for no adequate reason as far as the music-lovers were concerned, the evenings of informal singing and piano at Wyndham were given up. But last Monday night not only saw the proverbial pillows scattered on the floor in the music room at Goodhart, but also an "old-new" instrument in a very handsome walnut case. First, however, we had to get into the swing of the old evenings, so with Mr. Alwyne at the piano and Mr. Willoughby at the organ, not only to safe-guard but inspire our keeping on the tune, we started with a Bach chorale, "Wake, Awake, for Night Is Flying." The start was rather feeble and Dr. Williams would have none of it. By the time we had finished the second chorale, "Lord Christ, Reveal Thy Holy Face," he had made sing in groups, first those who knew it and then those who had never heard it. By dint of begging us not to "Hurry our quavers" he drew from us a rather dignified rendition of this beautiful music. The fun ended on a jolly note, the famous "Twankydllo" — Dr. Williams getting just as excited at the last "roaring pair of bagpipes" as the singers.

Then Dr. Hans Schumann, of the Columbia University, showed us his instrument. Though many of us knew a harpichord, it is

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Cyrano de Bergerac is Lecture Subject

Clayton Hamilton Considers *Cyrano* Greatest Play in Literature

CREATED FOR COQUELIN

Clayton Hamilton, who was Walter Hampden's roommate at school, and who persuaded him to revive *Cyrano de Bergerac*, "chatted" about Rostand's masterpiece, which he described as "the most enchanting, exhilarating, thrilling and enthralling play in the world." Although in his capacity of dramatic critic Mr. Hamilton has seen thousands of plays, *Cyrano* is his favorite. He has, in fact, been present at three hundred performances of it in thirty years. Shakespeare's *Hamlet* is an extremely popular classic, but people go to see it over and over again in order to compare the performances of different actors. Walter Hampden alone, however, has played *Cyrano* five hundred and sixty-five times in New York, and each time after the second act someone in the audience has come out and bought tickets for a future performance. This is because *Cyrano de Bergerac* is the only play which is the "Quintessence of all the plays of all the world, and is what all plays have wanted to be and failed to be since the dawning of Greek tragedy."

Cyrano de Bergerac was first launched on the stage in Paris by a young poet of twenty-nine on the 28th of December, 1897. It was immediately acclaimed "the thrill of the theatre," and people rushed to Paris from all over Europe to see it. The generation which witnessed its opening had considered that the age of miracles was past and that no more great works of art would be produced, but they united in proclaiming *Cyrano* the greatest achievement of their lifetime. Hamilton was just seventeen at this time (which age incidentally, he considers as the best age for the first reading of Rostand's play), and he had been asking himself why he happened to be living in the United States in the administration of McKinley, instead of in Athens during the Golden Age of Pericles, when it was possible to hear Socrates "ask embarrassing questions." He realized, however, in December of 1897, that he had waited for centuries in a pre-natal form in order that he might be alive when *Cyrano* was written. Even now he goes so far as to date certain events in his youth as B. C.—"Before *Cyrano*." The play was so great that differences in race, nationality, age, religion, or sex had no effect on the universal admiration which it received. It can today be certain for its immortality, for even moving pictures morons are overwhelmed in their praise.

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Senior Class Entertains Freshmen With Two Skits

On Saturday afternoon, November 12, the Senior class gave a reception in the Common Room to the Freshmen. Tea was served by the Seniors many of whom wandered about in strange costumes. Those thus fantastically arrayed presented two skits as the entertainment for the afternoon. The first production was a melodrama entitled "The Frozen North Or Neither Animal, Vegetable, Nor Mineral." The second skit was a problem play, "The Unemployment Situation At Bryn Mawr, Or What To Do About It?"—"Let's turn out the lights and go to bed." It was marked by a certain spontaneity, due to several unforeseen mishaps and to the fact that each girl composed her own part, but delighted the audience. The reception had the merits which accrue from brevity, good food, and no need for effort on the part of the Freshmen.

THE COLLEGE NEWS

(Founded in 1914)

Published weekly during the College Year (excepting during Thanksgiving, Christmas and Easter Holidays, and during examination weeks) in the interest of Bryn Mawr College at the Maguire Building, Wayne, Pa., and Bryn Mawr College.



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Entered as second-class matter at the Wayne, Pa., Post Office

Disorder in the Dress

The general appearance on campus of the Bryn Mawr undergraduate has never been a thing of beauty nor a joy forever. One of the few blots on an otherwise beautiful landscape has, from time immemorial, been the student body. It is a matter of common knowledge that students are considered by the world at large to be slightly strange and eccentric as to dress, and the college seems to have all bent its efforts in the direction of strengthening this impression, feeling, we suppose, that eccentricity suggests genius. We feel that the lack of general grooming on the campus of Bryn Mawr is neither an expression of genius nor an indication of type, but an exhibition of laziness and carelessness. We are not advocating that students deck themselves out in gold braid and brocade, but we feel that hems might be sewn in dresses, clothes might be sent to the cleaners, buttons might be sewn on and hair might be brushed without any serious reflections being cast on the Bryn Mawr intellect. Visitors to the campus are confronted on all sides by intellectuals with fingernails suffering from intimate contact with the good earth, hair resembling that of an East Indian native after a hard day in the rice fields, and clothes that would have brought shame down upon a Belgian refugee. Going around in shabby clothes has become a fashion with some people, and a line of least resistance with a great many others, and in neither case is it justified. As a whole the students are a walking disgrace to the couturier and the hairdresser. We wish to advocate only a few policies; that students either wear no stockings at all or wear stockings that are not in the process of rapid disintegration; that they remember the prominent position of fingernails and make some attempt to prepare them for the public eye; that students realize that there comes a time in the life of every dress when its place is at the cleaners; and that they remember that college is not a shambles, but a dignified institution. We do not drop all vestiges of civilization from us as we step on the campus, and we do not change inwardly from civilized human beings into raving barbarians, so why should we struggle to perform such an outward change?

If one makes a rapid survey of the relative appearance of the four classes one discovers that the freshmen are far more respectable than their sister classes, while the seniors are by far the worst offenders. This should serve to demonstrate the melancholy fact that shabbiness and general lack of order in dress is an adopted pose. Bryn Mawr students in their strange garb have brought forth a great many astonished comments from outsiders, and have led to the establishment of the idea that if one goes to Bryn Mawr one is a sartorial atrocity. At meals and classes the students look like nothing so much as the inmates of an orphan asylum or a house of correction. The present Bryn Mawr attitude toward dress reveals only an appalling ignorance of the fitness of things, and a mistaken conception concerning the qualities of genius. We can and must make an attempt to improve the general appearance of the student body. Instead of dressing for effect in rags, we should dress for lack of it in decent sackcloth if we have nothing else. At least let us antedate the present tradition calling for a total disregard of all amenities of dress and grooming.

The comparison is not completely accurate, and inmates of the institutions mentioned are scrubbed scrupulously several times a day.

Gandhi Supporters Urged to Mobilize

A drive has recently been instituted, according to Mr. Hans Stefan Santesson, president of the League of Youth for India, to organize all Gandhi sympathizers in the United States for the purpose of spreading his teachings.

"This is an effort to unify the believers in the Cause of India, who, united, will represent powers as yet only too latent. It is an appeal to the love of justice inherent in American youth—an appeal which cannot fail," said Mr. Santesson. "All sympathizers in the high schools and colleges, whether pacifists, or from other reasons, are urged to send in their names to the National Headquarters at 31 Union Square, New York."—(NSFA.)

Debate Plans Nearing Completion With Oxford Team

With the arrival of the team from Oxford University, the final arrangements for the international debate season are being made. The two members of this team, Mr. A. J. Irvine and Mr. Geoffrey M. Wilson, will leave New York on October twenty-fifth for a trip through New England, Ohio, Pennsylvania, New Jersey and other Eastern States.

At about the same time a team from Trinity College, Dublin, Ireland, will begin its tour through the middle Western and Southern colleges. Each team will have about 30 debates on its schedule, and will return to New York about the middle of December.—(NSFA.)

WIT'S END

Our Feathered Friends

The Hunt is up! The Yodelling Club's

Come out in full array;
A feather on each bonny cap,
To scare the crows away.

I stalked the prey down Merion green,
With trusty bow and arrows,
And aimed a keen one at what seemed
A flock of chattering sparrows.

I heard a most unbirdlike yell
With wrathful intonations.
I've shunned all sparrows ever since;
I don't like their relations.

—The Lazy Loon.

No Hedging, Please!

Agoin—about that question mark
that loops about ad lib,
That row of scrubby tufts deserves
another protest squib:

'They may have been designed to keep
us off the grass,
But we will have sure vengeance—
whenever there we pass,
We'll run and jump and hurdle o'er
their spiny backs,

And for runways there you'll find a
row of muddy, barren tracks.
The inevitable question is still, how-
ever, moot

As to whether, how or when we should
the horrid things uproot;
And before the campus rises in absolute
sedition,

We propose that this year's seniors
found a new Bryn Mawr tradi-
tion,

That instead of rising one dark night
to sally forth tree planting,
That stealing out they should instead,
this time-worn trick supplant-
ing,

Pull up a tree or bush from some-
where on the grounds

Until in some far future day they will
have gone the rounds,
And logically enough, then there will
be none of these—

These saucy little, bossy little bushes
aping trees.

—Campusloop.

"You look so sophisticated, but are so
ignorant."

Is the disgusted complaint of the fac-
ulty pedant.

The depth of our brain-pans is as-
sessed,

And found much smaller than pro-
fessed.

You cut your classes, you frightful
asses;

Your stupidity professors harasses.
Your quizzes are rotten, what you've
gotten

Out of college is less than you
oughten.

"Ubi sunt qui ante nos fuerunt."

—Inquiring Reporter.

The Textbook We've Been Looking
for

A Job for Ernest Hemingway
(e. g., chapter on The Charge of the
Light Brigade

from *A Handbook of History*)

"I do not try to justify the charge
of the Light Brigade to the Amer-
ican mind but only to show why it has
made such an impression on so many
people for so long a time. The Light
Brigade was stationed near an artill-
ery base and it is taken for granted
that cavalry cannot compete with art-
illery in open field so cavalry is
never sent out to charge artillery but
this time someone read a telegram
wrong and the Light Brigade was
ordered to go out and charge the art-
illery, so the Light Brigade went out
and charged and was shot all to hell.
Most people are sorriest for the
horses, but if you looked at things
the way I do you would see how com-
ical a horse looks when he's lying
with his legs sticking straight up.

Professor: Do you enjoy this?

Student: Go on about the
horses.

Professor: In the last war I saw
legs all over the ground, some quite
detached and not all belonging to
horses.

Student: Now you're getting away
from horses.

Well, that's enough conversation
and now to describe the spectacle:
You have men and horses rushing
along and men falling off—bullets
flying all around and smoke every-

where, and shrieks and curses and
corpses lining all the road back and
behind everything, the hills and val-
leys of Balaklava and blue sky, and
now you have a clean picture of the
whole.

The hell you have."

—Labor Party.

We've taken a new lease on life
since we acquired a noble purpose.
The purpose, in case you have heard
of it, is those bushes. The satirical
campaign is well under way, and it
seems to be time to get up and fight.
A battle cry is all that has been
lacking. It seems in the old days
that the power behind the landscap-
ing was known as the "land-skip gar-
dener" for obvious reasons. We
don't feel, however, that this is
really a slogan-phrase. You must
catch the public's ear, and we were
worried! The smoking room finally
came to our aid the other night,
when one shining light suggested that
we dig up the offending scrubs some
dark night and replace each with a
bust from the halls of Taylor, leav-
ing behind us a sign saying,
"BUSHES OR BUST."

Cheero,

—The Mad Hatter.

IN PHILADELPHIA
Theatres

Chestnut Street: Cornelia Otis
Skinner in *The Express Eugenie*
(Mon., Thurs., Fri. Evenings and
Thurs. Mat.). *The Wives of Henry*
VIII (Tues., Wed., Sat. Evenings and
Sat. Mat.). The former is a new
creation which has been accorded
wide acclaim, while the charm of the
latter is a matter of common knowl-
edge.

Forrest: Jerome Kern's and Otto
Harbach's *Cat and the Fiddle*—a very
melodious and colorful "almost op-
eretta." Good entertainment, but not
revolutionary.

Metropolitan Opera House: George
White's *Music Hall Varieties*, with
Bert Lahr, Lili Damita, and Harry
Richman, and don't forget the fifty
dancing beauties. No one knows
much about it, but it's probably typi-
cal "tired student" stuff.

Garrick: The Abbey Players from
Dublin are crooning their way along
in better fashion than ever before.
A greatly improved company will pre-
sent:

Thurs. Eve., Nov. 17—*The Far-Off*
Hills, a comedy in three acts, by Len-
nox Robinson.

Fri. Eve., Nov. 18 — *Things That*
Are Caesar's, Paul Carroll's prize-
winning play.

Sat. Mat., Nov. 19—*The New Gos-
soon*, a glorious comedy.

Sat. Eve., Nov. 19—*Kathleen Ni*
Houlahan, a play in one act by W. B.
Yeats, and *The Playboy of the West-*
ern World.

Coming—November 21

Chestnut Street: Alfred Lunt and
Lynn Fontaine in *Reunion in Vienna*,
which is much too good to have jus-
tice done it in this column. One of
the most engaging of plays — don't
miss it.

Forrest: Walter Hampden in Ros-
tand's *Cyrano de Bergerac*. One week
only and seats are scarce.

Broad: Elmer Rice's successful
comedy about Americans in Paris,
The Left Bank. Very amusing and
should show some people how simple
they are sometimes.

Academy of Music

Philadelphia Orchestra — Friday
Aft., Nov. 18, at 2.30. Saturday Eve.,
Nov. 19, at 8.20. Leopold Stokow-
ski, Conducting. Soloist: Josef Hof-
mann, Pianist.
Liadov...Eight Russian Folk Songs
Rubinstein. Piano Concerto in D Minor
Rimsky-Korsakow...*Scheherazade*
Metropolitan Opera Season opens
Tuesday, Nov. 22, with the perform-
ance of *La Gioconda*. Advance tick-
et sale opens Nov. 16.

Movies

Stanton: The football romance is
with us again. *All American*, with
Richard Arlen and Gloria Stewart.
The football star after graduation
story—complete with love.

Boyd: Our recommendation for
this week. Herbert Marshall, Kay
Francis, and Miriam Hopkins in
Trouble in Paradise. Clever, charm-
ing, and very well done tale of two
superior crooks who bamboozle a
svelt Frenchwoman who has more
money than the Bank of France.

Stanley: Paul Muni in *I Am A*
Fugitive From A Chain Gang. The
powerful tale of a man who escaped
from a chain gang, and...

Haverford Changes Date
of English Club Play

(Reprinted From Haverford News)
Twelfth Night or *What You Will*,
Shakespeare's comedy, will be pre-
sented next Saturday at 3.30 and
again at 8.30 by the English Club.
It will be noted that, contrary to an-
nouncement, the matinee has been
shifted from Friday to Saturday af-
ternoon because of a conflicting soc-
cer game with Swarthmore.

The production is the work of the
English Club, with the assistance of
a number of Bryn Mawr girls. The
cast follows:

OrsinoH. J. Vaux, '33
SebastianS. L. Borton, II, '36
AntonioR. B. Jones, '34
Sea Captain...H. K. Dugdale, Jr., '33
ValentineD. L. Wilson, '33
CurioJ. A. Church, III, '35
Sir Toby Belch...H. T. Clough, Jr., '33
Sir Andrew Aguecheek,

R. W. Ritchie, '35
MalvolioW. S. Stoddard, '35

FabianW. H. Stokes, '33
FestJ. E. Truex, '35

OliviaMiss Caroline Berg
ViolaMiss Marianne Gateson

MariaMiss Gertrude Franchot
PriestC. A. Smith, '36

First Officer...S. Hollander, Jr., '35
Second Officer.....H. Taylor, '36

A dress rehearsal will be held
Thursday night. P. E. Truex, '33,
has directed the play. This will be
the first English Club or Cap and
Bells' production that Truex has not
appeared in while he has been a stu-
dent at the college: Miss Gateson
appeared in last year's English Club
play, *Romeo and Juliet*, and was the
Duchess of Devonshire in *Berkeley*
Square, the 1931 Cap and Bells' play.
The other Bryn Mawr students, Miss
Berg and Miss Franchot, have never
appeared in Haverford College plays.

W. B. Daub, '33, assisted by Miss
Constance Robinson, of Bryn Mawr,
is the stage manager.

Tickets may be obtained from F.
K. Fite, '33, Publicity Manager. Seats
for the afternoon performance are
fifty cents and for the evening per-
formance one dollar. All seats are
reserved.

trayed by his wife. The true story of
the life of Robert E. Burns, and what
a life. A real movie—with plenty to
raise you out of your seat.

Fox: *Tess of Storm Country*, with
Janet Gaynor and Charles Farrell.
Here's one for the kiddies.

Aldine: Clark Gable and Norma
Shearer in *Strange Intimacy*. The
five-hour play crammed into two, and
it's very much better. All seats re-
served.

Europa: *Bali, Isle of Paradise*.
South Sea story that is very lovely
as to scenery.

Mastbaum: Joe E. Brown in *You*
Said A Mouthful. The half-witted
story of Joe, who can't swim, and the
girl who thinks he can.

Earle: Lee Tracy and Evelyn
Knapp in another big abuse movie,
Night Mayor. The exploits of the
mayor who walked abroad in the dead
of night.

Karlton: *Age of Consent* — nat-
urally about very young love between
Eric Linden and Arline Judge.

Local Movies

Ardmore: Wed., Charles Farrell
and Joan Bennett in *Wild Girl*;
Thurs., Fri. and Sat., *Grand Hotel*,
with John and Lionel Barrymore,
Greta Garbo, Joan Crawford, and
Wallace Beery; Mon. and Tues., Ed-
ward G. Robinson in *Tiger Shark*;
Wed., Clive Brook in *The Night of*
June 13, with Adrienne Allen.

Seville: Wed. and Thurs., *Bird of*
Paradise, with Dolores del Rio and
Joel McCrea; Fri. and Sat., *Four*
Marx Brothers in Horsefeathers;
Mon. and Tues., Jack Holt in *Sport-
ing Age*; Wed. and Thurs., *Divorce*
in the Family, with Conrad Nagel,
Lewis Stone and Jackie Cooper.

Wayne: Wed. and Thurs., *Hold*
'Em Jail, with Bert Wheeler and Rob-
ert Woolsey; Fri. and Sat., Frank
Buck's *Bring 'Em Back Alive*; Mon.
and Tues., *Blessed Event*, with Lee
Tracy and Mary Brian; Wed. and
Thurs., *O. K. America*, with Lew
Ayres and Maureen O'Sullivan.

Liquor flasks, rat traps and market
baskets, all made of stone and dating
back to 143 B. C., have been unearthed
by Dr. Leroy Waterman, of the
University of Michigan, at Seleucia,
in Mesopotamia.—(NSFA.)

Miss Park Asks for Unemployment Relief

Students Must Recognize Critical Situation and Are Able to Help

VOTES FOR SOCIALIST

The conditions of distress in Philadelphia and its vicinity, and the practical action which the college should take in contributing toward relief, were discussed by President Park in Chapel November 8.

This year, she asserted, students are more aware of the economic situation than before; no student has been unaffected. Many have had to borrow to pay for the cost of their education, but, even so, the very fact that they are in college classes them with those who must aid others.

In the Philadelphia district, relief is being administered in a different, and probably better way than last year; instead of the organizations included in the United Campaign providing every form of relief, public funds will be available. These, however, are inelastic and can be used only for food; a campaign is now under way to raise five million dollars for other forms of assistance and an additional million is sought to supplement the public food funds. Although some worthy organizations will not profit by this campaign, there is not a single organization included which does not deserve support; the money they receive will be spent with the care of desperation.

Speaking on the basis of personal knowledge as a member of the Montgomery County Board of Unemploy-

ment Relief, Miss Park was able to state that the relief agencies can provide but a minimum of assistance for the needy. Only eighteen cents a day is allotted to each individual for food, and nothing is allowed for fuel, clothing, or rent. Sickness, physical and mental handicaps, and child welfare, now demanding even more attention than in normal times, are inadequately dealt with. Moreover, the despair of mind and starvation of body engendered by the present crisis will leave an enduring problem which must be faced by the coming generation.

Last year Bryn Mawr made a magnificent contribution to the work of relief. The students contributed through the Graduate Club and the Undergraduate Association; the faculty through the community; the employees through the Director of Halls. This year, everything will be contributed through the college. The students can, without any appeal but the bare statement of facts, realize the necessity for action and decide for themselves how they will contribute.

At the conclusion of her talk, Miss Park announced her decision to vote for Norman Thomas. Neither the Republican nor Democratic parties, she said, seem to realize that the acuteness of the present situation demands new economic policies. It is possible that a large vote for the party attempting to provide these will compel the older parties to modify their outworn ideas.

From the ALABAMIAN comes the report: "A Colgate professor of psychology required his students to sleep in class so that he could determine the most effective pitch for an alarm clock." There's nothing like a college education.—(NSFA.)

Cyrano de Bergerac is Lecture Subject

(Continued from Page One)

Cyrano de Bergerac was fashioned to fit certain stage conditions. Coquelin, who was in 1897 France's leading comedian, and an actor of extraordinary range and versatility, desired to carry French culture all over world by means of a play which would include all plays and which would enable him to display the very limits of his talent. Coquelin sent for Rostand, who had done some writing for Sarah Bernhardt, and spoke to him in the following manner: "I want you to write a play for me which will contain the entire range of human emotions, shall pass from farce through satirical comedy, romance, and melodrama to tragedy, and shall have self-sacrifice, the noblest of all human actions, for its general theme. As I am a famous comedian, it should sparkle with wit and repartee. As I have a good voice it may have lyrical passages. Because I am a skillful swordsman, a duel must be included in it. Moreover, a heroic death, which will teach others the proper way to die, should be presented in the denouement. This is to be a universal play."

It was Rostand who found the actual Cyrano, who had lived in the time of Moliere, as a poet, a humorist, a satirist of bitter tongue, and as a deadly swordsman, with a monstrously big nose, and incorporated him into his play. Rostand took a year to write his tender and wistful epoch-making story of the man with a noble and poetic soul, but an ugly exterior. He it was who, in Mr. Hamilton's opinion, achieved the play which is the greatest of all plays, by

fulfilling Coquelin's request that nothing be left out.

Before one can understand the reason for *Cyrano's* continued popularity, one must answer the question of why one goes to the theatre. The answer is simple enough: to enjoy oneself; to enjoy one's own emotions and ideas, which have been aroused by those of the actor. "A play only has a real existence when it pours itself over the footlights and comes alive in the audience's mind." The amount of popularity which a play may attain is measured by the degree to which the average audience desires to be identified with the leading actor. Mr. Hamilton considers "Othello" one of the world's greatest plays, but not one of the most popular, because no one desires to strangle his wife from jealous suspicions and then find that he has been horribly mistaken. "Macbeth" is more popular, perhaps because everyone is potentially a murderer, and after the performance goes home refreshed by his mental murder which has been followed by a mental atonement and suffering. However, it would be too much to see it every night.

It is different with *Cyrano de Bergerac*. One can easily identify himself with Cyrano and do for the first time whatever he has always wanted to do in life and never had the courage to do. Any normal person delights in being an honest friend, a gallant lover, and a heroic fighter. Psychologists consider that the great success of *Cyrano* is due to what they describe as "wish-fulfillment," namely, the "attainment of all the unconscious desires which have haunted us from the dawning of our soul."

Advertisers in this paper are reliable merchants. Deal with them.

Second Varsity Defeats Manheim Team Easily, 2-0

The Second Varsity defeated the team from Manheim by a 2-0 score in a decidedly one-sided game. As Manheim turned up with only eight members, Harrington went in as their right wing, while Whitney did double duty at left half and left full. Since most of the play centered about the Manheim goal, Gill had an "easy" time as goalie. Whitney played the best game of the day, filling her two positions so well that she was a constant worry to both the Bryn Mawr backs, as well as the forwards. Although Bryn Mawr had the ball most of the time, the strength of Manheim seemed centered in their backfield, which held the Second Varsity to only two goals.

The line-up was as follows:

Manheim	Bryn Mawr
Harrington R. W.	Carter
Mrs. Bine R. I.	Raynor
Balis C. F.	Bennett
Chapman L. I.	Faeth
Hay L. W.	Leidy
Estis R. H.	Douglas
Palmer C. H.	Collins
Whitney L. H.	Hemphill
Gemmi R. F.	Bowditch
Whitney L. F.	Wright
Freeman G.	Gill
Goals—Bryn Mawr: Bennett, 1; Faeth, 1.	

Men at the University of Melbourne, Australia, have started knitting as a protest against the coeds who have adopted football as one of their major sports. (NSFA.)

"Modern education has too many football, basketball and highball policies," said Alfalfa Bill Murray. —(NSFA.)



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THEY'RE CLICKING WITH MILLIONS

THE CIGARETTE THAT'S Milder . . . THE CIGARETTE THAT TASTES BETTER

Russia Has Overcome Mental Indifference

(Continued from Page One)

cially wish to enlist in. For twenty dollars a day we live and travel in amazing comfort.

Our arrival in Moscow introduced us abruptly to the kind of service that "Intourist" supplied. A young university student meet us at the station and has been with us ever since as our guide, interpreter, secretary and companion. He escorted us to our car, which was one of the fleet of 1932 Lincolns which "Intourist" puts at the disposal of its guests. We were then taken to The Metropole Hotel, where simple, comfortable rooms awaited us and, after a hot bath and a hearty breakfast, we started out on the first of our many tours of inspection.

Moscow today presents a picture of many startling contrasts. On the one hand one sees the Kremlin with its fortress-like walls, its mixture of architectures, its palaces, and its churches. The turnip-shaped towers, and the garish use of gold and brilliant colors, give a sense of opulence and brutal romanticism inseparable from the cruelties of the Tzarist regimes. Right below and under the shadow of its crenelated walls stands the mausoleum of Lenin—a severe, modern edifice of black and red marble, and this in turn overlooks with quiet serenity the historic Red Square. The streets are covered with people who dodge nervously between droschka and Lincoln in order to catch the much over-crowded street car. One rumbles over cobblestones and glides over cement. Everywhere one sees signs of renovation, and construction. On all sides the new and modern supplants, and, by its efficiency, caricatures cruelly, the old and traditional.

As in the United States, there are many people here who, no matter under what economic system they are working, have but one aim in mind—to get by. However, there is a group here which sharply contrasts with this indifferent one. This group is decidedly in the majority and is gradually tiring out all the drones from the hive. It includes those pioneers who have worked for many frustrated years in order that this experiment might be given a chance. It includes almost entirely the youth which has grown up under this regime and through its education sees the benefits, possibilities, and responsibilities which such an experiment involves. It is this group that symbolizes the Awakened Russia. Fully conscious of their present inefficiencies and blunders, mindful of the discomforts and inadequacies of their present existence, they push on cheerfully, helped by an almost blind faith that all will, and must, turn for the better. Through them there exists now in these trying years an atmosphere of the good fellowship that one feels on a camping trip when all concerned are faced by inconveniences. Each new difficulty met and conquered gives an added zest to the enterprise.

For any of us who have labored under the illusion of the melancholic Weltschmerz of the Russians, their cheerfulness and good nature comes as a most welcome surprise. This is even expressed in their devil-may-care attitude towards their personal appearances. The costumes one sees on the streets and in the offices are a delightful composite, reminding one of impromptu charade parties. It is extraordinary with what swank a black shirt, a pair of rough and torn trousers, an old pair of shoes, a cap over one eye, and a smile, can be worn. (I will admit this rough charm is carried off better by the male sex than by the female. In the latter one misses somewhat the qualities of feminine allure.) Similarly the furnishings, and equipment of home and office have a delightful make-shift

charm about them. In old and rather elegant rooms partitions have been thrown up and a few desks and telephones inserted and there business is carried on unmindful of the inconsistencies of dress, surroundings, and paraphernalia involved. Typewriters are almost unheard of and, in place of adding machines, counting beads are to be seen everywhere. The distinctions between Mr., Mrs., and Miss have been discarded and everyone has the title of "Comrade." That title is truly consistent with the general morale and is not in the least an affectation, as one might expect.

The future of the U. S. S. R., whether as a state socialism or as an eventual communism, hangs on the ability of the processes of Education to stamp out the ignorance and frustration which have been inherited from the Tzarist Regime. The material upon which these processes must work, is as raw and unclaimed as the many natural resources still hidden within the vast areas of this same state. Whether or not any educational system is strong enough to overcome natural tendencies towards laziness, selfishness, and shirking of responsibilities, inherent in the human race, is a question which this government seeks to answer. It is their belief that it can be done but, fully conscious of the precariousness of the situation, they have put their best minds to work on the handling of all educational matters.

I have visited many of the schools, not only for children, but also for adults. Every child has as its first seven years of education a comprehensive polytechnical training involving not only courses in Mathematics (up to trigonometry), Languages (Russian, German, and local dialect, if any), Literature (mainly Russian), Geography, Physics, Chemistry, Biology, Physical Culture, Drawing, and a heavy emphasis on Political Science—but also according to the location of the school (for each school is connected with a given industry), courses in Carpentry, Lathe Work (wood and metal), Electro-Magnetic, and all the other courses necessary for the training in that particular industry. These seven years are compulsory to every child. Thereafter he has the choice of going to work, or going on for three more years, either in that school or another, doing work preparatory to specialized work within the industry. Then he again has the choice of going to work, or going for three years more to a "Technicum" for advanced training plus five years required practical work in the industry, or of going directly to the University. Those going to Technicum can go on to University after their eight years are over, but that is rarely done.

For Adults, courses are given at night to help them pass the literacy

requirements which are compulsory up to fifty-five years of age. They receive courses in Arithmetic, Russian (Reading and Writing) and Political Science. There are, of course, many courses for adults who want technical help in their trade. These are organized on the demand of those who, though advanced in years, do not want to be pushed aside by the oncoming educated youth.

Besides all the education that the schools supply there co-exists a series of groups which work independently to help in the "distribution" of those qualities necessary to good citizenship. The lower grades of these groups might perhaps be compared to our boy—and girl—scout organizations. Up to the age of eight the group is called "The Octobers," as they all were born since the October Revolution. From the ages of eight to sixteen the group is called "The Pioneers." Their members have the duty of leading the Octobers and, above all, excelling and helping others to excel in everything they do. As Pioneers they are permitted to attend the meetings of their superior group—"The Young Communist League"—which, in turn, they may join after they have passed the requirements of the leaders of that particular nucleus, the nucleus itself, and the committee of the district nucleus. They remain members of The Young Communist League up to the age of twenty-three, when they can become members of The Communist Party, after passing similar examinations given by the latter group. Thus each group sends down to the group below it people who, in turn, help in its organization and leadership. Each group in each district has a club house (except for The October, who are of course just kindergarten age), and in these club houses there are meeting halls, gymnasiums, playgrounds and work shops (in which the work of the group is placed on sale). Excursions into the country and studies in Natural History and similar excursions to Museums, factories, and to other institutions are part of the curriculum. The Pioneers organize clubs within their club houses for children of the same age who are not yet Pioneers, and they have the duties of teaching and helping these charges. So everybody not only studies for himself, but helps others by working with them and teaching them.

Everything which we would class as "entertainment" is organized with tremendous care and with an eye as to how it can be of most use to the

(Continued on Page Five)

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Chapel Speaker Declares Inductive Method Wrong

At Sunday Night Chapel, November 13, the Rev. Henry P. Van Dusen, Dean of Students at Union Theological Seminary, delivered the address. That the inductive method approaches the problem of religion from the wrong end was the burden of his sermon, and the speech of Paul to the Athenians on Mars Hill his illustration of the failure of this method. He (Paul) was gracious, liberal, and complimentary, recognizing their honesty, sincerity, and wisdom. His approach, however, was wrong, for he appealed to their minds, not their sense of the primary reality. Paul apparently recognized his failure, as he left Athens immediately, never returned, and had no contact with it in the future. In his next sermon at Corinth, he stressed the fact that faith should not rely on the wisdom of men, but upon facts.

If the ancient world had a parallel to the modern university campus, it would be found on Mars Hill where the same intellectually critical attitude prevailed as on the campus of today. Paul's speech to the Athenians finds favor with us for that very tolerance and reasoning which caused him to fail in his appeal; for the fact remains that he was not candid in his approach to these people, who were interested in argument about religion, but not in religion itself. His attempt to extend their "Unknown God" to include his own God was only an astute preaching device and deserved to fail, as it did.

If a living God is to become real to us, it will not be as the Q. E. D. at the end of a long argument, but because of a sense of His reality. As

Pascal said, "We would not seek Him if we had not already found Him." God is prior to argument itself, so the task of mind in religion becomes not the search for obscure reasons, but a better understanding of what is already there. The steps to a sense of the validity of God begin with a dim but sure acquaintance with Him, then doubt as to this acquaintance, then a clarification of doubt, as the last process before the final knowledge. God must come as a fundamental reality, not as a synthesized product of reasoning, as has been illustrated in all ages by great religious figures who have found God, not through inquiry, but through receptivity.

Prize Offered for Best Satiric Contribution

The AMERICANA magazine offers \$1000.00 for the best satiric contribution, literary or artistic.

This contest is exclusively limited to undergraduates of American universities and closes officially on March 10, 1933. The judges are Gilbert Seldes, Hendrik Willem Van Loon and George Grosz. Literary contributions are not to exceed 1000 words. Non prize winning material of merit will be purchased at regular rates.

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Varsity Overwhelms Rosemont Team, 4-0

Bryn Mawr Pushes Offense;
Prospects for Varsity Are
Much Brighter

REMINGTON, KENT SCORE

Sweeping down the field with its pink-tinted opponents in wild pursuit, Varsity overwhelmed Rosemont by the score of 4-0. Bryn Mawr pushed the offense throughout the first half and, as a result, the play was centered about the Rosemont goal. In the first few minutes of play, Remington, on a quick pass from Collier, sent the ball into the cage. Soon afterwards, Kent, dribbling the ball down the field from the fifty-yard line, sent the ball crashing past the goalie for a 2-0 lead. Remington scored another goal when she caught a rebound from the cage and tallied a goal on a chip shot. Kent again rushed the ball into the goal and the whistle blew for the half.

In the second half the play saw-sawed back and forth, neither team scoring. Creamer, Rosemont's left wing, played a fast clever game and was kept from making a goal by the timely interference of one of the backs. When the ball did manage to get within scoring distance, the redoubtable Jackson "punted" it to the inner and up the field it went. The Varsity forwards far surpassed themselves. They swept up the field as a unit and out-manuevered their opponents with quick dodges and passes. Our hope soared, and the prospects for the Bryn Mawr team seemed bright.

The line-up was as follows:

Rosemont	Bryn Mawr
Haffen	R. W. Stevenson
O'Brien	I. R. Remington
Impink	C. F. Taggart
Williamson	I. L. Kent
Creamer	L. W. Brown
Bonnawell	R. H. Ullom
Duffy	C. H. Collier
Kernan	L. H. Daniels
Kaden	R. B. Rothermel
Dives	L. B. VanVechten
Schoellkopf	G. Jackson

Goals — Bryn Mawr: Remington, 2; Kent, 2.

The entire student body of the Mexican Indian Agricultural School went on a strike as a protest against new methods of students, whereupon the school immediately advertised for a new student body.—(NSFA.)

Russia Has Overcome Mental Indifference

(Continued from Page Four)

workers, not only as a relaxation, but also through its form and content, as a model on which they can base their thoughts and ideas. One would probably think that a movie built along these lines might be pretty awful. So it might!—but I have been many times to the movies and, although they dealt with themes such as anti-war, organization of contractors in the building of the big Dnieper Dam, the problem of the homeless children, etc., they were so cleverly filmed and the scenarios were so expert that I enjoyed them more than any of the many films that I have seen in the past year in the United States. The only thing we have to compare them to are such films as "The Public Enemy," in which gangster life is shown off and up. Of course, there are many films, plays, operas, and ballets, that do not deal with the problems of the five-year plan, but even they are handled from a distinctly Soviet slant. By that I do not mean that they are made in a political propaganda, but rather are executed in a vital style compatible with Soviet Ideology. It is quite an extraordinary sight to go to the old Opera House and to witness there a magnificent presentation of either a ballet or an opera in front of an audience seated in gilded loges and arm chairs, dressed in everyday working clothes.

The Museums are similarly organized for the use of the public. The Hermitage in Leningrad has had four times the annual attendance it had before the Revolution. In each gallery there are reading lists posted. Guides are at the disposal of anybody who applies. And the amazing thing is that these conveniences are made use of and more often than not by out-of-town farmers or merchants, and, above all, soldiers and sailors. The directors of the Museum and his assistants often give lectures by invitation at factories during the lunch hour. In the Museum for Western Art in Moscow I was much amused by a list of questions posted in each room. These were placed there to suggest to the visitor what questions he should be asking himself while studying this particular artist's work. I need hardly add that the pictures in these collections are of supreme quality and themselves easily worth a trip to the U. S. S. R.; even if the economic questions do not interest one. Neither Matisse, Gauguin, nor even Picasso, can be quite completely understood without a trip here and to the Rump Collection in Copenhagen.

With the completion of the first five-year plan, the U. S. S. R. can look back over a series of extraordinary accomplishments, especially when one considers the numerous and stupendous obstacles which had to be overcome. Just the mere fact that everything had to be thought of in terms of one hundred and fifty million people, living in an area one-sixth the size of the entire globe, including seventy-four distinct nationalities, each with its own peculiar dialect, and seven separate and distinct languages, makes one admire, at least, the courage necessary to face such an experiment. When then one realizes that in the past fifteen years a state socialism has come into being which has eliminated unemployment, brought illiteracy down from 65 per cent. to 15 per cent., brought about equal rights for men and women, and made it possible for everybody to earn a decent (though as yet, not luxurious) living — one then must admit that an extraordinary degree of success has already been achieved. There are many more facts than can be added to the asset list, but these are to me the outstanding accomplishments. But perhaps all these are of only secondary importance to the astounding morale that has been built up in this short time. One cannot say too much about the enthusiasm, the cheerfulness, and the desire of Russia to bring itself up to and beyond the highest standards as yet achieved in the civilized world. This drive and eagerness is certainly the finest thing achieved by the Union of the Soviet Socialist Republics.

Perhaps you may feel in reading this that it all sounds too good to be true. Of course, you are right. In this rapid and thorough house-clean-

ing not everything has turned out quite as expected. A country cannot be trained overnight in the delicacies of administering a completely new kind of government. The shortage of men of real ability and the lack of capital have in many cases weakened the intended achievement. The youth is fast growing into its responsibilities, however, and already forty per cent. of the Collective Farms are managed by men between the ages of 20 and 24. The flagrant inefficiencies, the blunderings, the thousand delays, and annoying inadequacies, are pretty trying to even the most patient observer. But these are all so obviously childhood diseases that one tends to be charitable.

Two weeks ago I arrived here in Soviet Russia. It is difficult for me to balance for you the innumerable vital impressions that I have received here in this brief period of time. I had always believed that Russia represented something to be feared. If it won I, and all the traditions I was accustomed to, were doomed. I believed that here the individual would be forced to lose his identity in the masses; he would only be paid a salary equal to that of his poorest fellow-workman; he would have to forget all family ties; he would live in filth and squalor with poor food and worse clothing; in short, he would become just a mechanical cog in the big machinery of government with no possibility for personality or individuality.

If then these accounts seem over-glowing, do not condemn them as propaganda, but realize how vitally they contrast with the general run of things in our country. One looks despairingly at home for a similar morale which might make of our country an efficient democracy. It is the problem of our educational forces to shake off the belief in the sufficiency of "getting by" and to substitute somehow a belief in the richness and necessity of a truly creative life, a life creative not only for the individual but for society as a whole. In that sense I see in Russia today, not a force to be feared, but rather one to be welcomed in the fight against personal and national selfishness, and — a force pioneering in the execution of, what we claim as our belief, — "Equal Possibilities For All."

Folk Songs Are True Base of Musical Art

(Continued from Page One)

other countries, refuse to acknowledge it about themselves; while the Russians speak of folk-song as 'integration' — the composer must love the tunes of his country and they must become an integral part of himself — the English talk only of 'synthetic folk-song.'

The protest against folk-song, however, has come largely from the trade; the musical practitioner is annoyed at the success of those who have not studied so laboriously as he.

Originality, continued Dr. Williams, is not mere novelty. Fifty years ago, when Mendelssohnian oratorios were highly fashionable, Michael Costa boasted of writing his own chorale tunes, only to find that Mendelssohn himself had "cribbed." Haydn, too, has been accused of laziness, of not taking the trouble to invent his own tunes. No music, however, can grow out of nothing. The question is, not whether music is novel, but whether it is vital. What, after all, is originality? The young genius could not rebel unless there were tradition against which to hurl himself. The artist selects rather than creates; he can infuse a common thought with a unique radiance. It has been said of Beethoven that even his chromatic scales sounded different.

The opening of the prelude to *Tristan und Isolde* is strongly reminiscent of Mozart in the C-major quartet. With the earlier composer, however, it was merely a harmonic expression; amorousness Mozart expressed by "La ci darem." Again, Debussy did not invent the whole-tone scale. John Stanley, who lived in the 18th century, was the experimenter. What Debussy did was to see its emotional implications — its inevitability. And the genuine Debussy is easily discernible from his young imitators; what to him was a truth is to them but a truism.

Monteverde invented the operatic form in an attempt to return to the

declamation of the Greeks. And what seemingly more original than *The Ancient Mariner*, copied from Percy's *Reliques*? Liszt was at first considered new, while Brahms was thought to be pedantic and obscure.

That folk-song should seem inevitable is the chief requisite for its use. There is too much artistry today on personality and originality in art.

In all ages, the great masters of music have used folk-song material when they so wished. Bach drew on traditional chorale melodies for three-quarters of his entire work. The mediaeval composers, with their use of secular tunes, showed their conviction that vital music has a popular element. With Bach, also, in the "Cum Sancto Spiritu" of the *Mass*, with Beethoven in his C-major Symphony, and with Wagner, vulgarity meant only an excess of vitality.

In Elizabethan times, perhaps the virginal composers who used songs they heard on the streets of London were consciously instituting a revival of folk-song because their countrymen were laying too much emphasis on the music from overseas. In our day, as well as theirs, is not synesthesia preferable to the imitation of foreign importations? Since every student begins by imitating — early Beethoven is late Haydn — he may as well write "synthetic folk-song" as "synthetic Strauss."

In the classical period, the influence of folk-song is not noticeable because of its very obviousness. Folk-lieder are just like the simple tunes of Beethoven and Schubert, or rather, the tunes of these composers are folk-lieder. The "grand manner" means the Teutonic manner. It is as narrowly national as that of Grieg or Moussorgsky. We must except Haydn, however. Only superficially is he like

his fellow-composers of the classical period; his irregular rhythms and curious intervals must be accounted for, and Sir William Hadow speaks of him as a Croatian composer. It is interesting to note that it is in his best work that Haydn's Slavic ancestry is most obvious.

In the slow movement of Haydn's E Flat Symphony, admirably rendered by Mr. Alwyne, who also gave us the pleasure of hearing Byrd's *Variations on Selinger's Round* and *Carmen's Whistle*, two pieces for the virginal, we have an adaptation of known Croatian folk-tunes.

In the 18th century, said Dr. Williams, a Scottish publisher asked Beethoven to arrange some melodies, with the result that they came out more German than Scotch. Brahms was more successful, for the folk-songs he arranged were German in the first place. The difference between him and a man of far lesser genius, Friedlander, is seen with amazing clarity in their arrangements of "Du mein einzig Licht," both of which were sung by the choir. Friedlander's is quite bald, the mere harmonisation of a tune. Brahms' is not only rich, but is supplied with an extra cadence as commentary.

In closing, Dr. Williams quoted the words of William Hadow which, he said, summed up everything that he himself felt on the subject of folk-song and its beneficent influence on the composer of today.

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Harpsichord is Exhibited at Informal Song Meeting

(Continued from Page One)

doubtful if any realized the intricate facilities of the instrument for tone-shading and color. There are two key-boards, four sets of strings, and eight pedals. By using different combinations of sets of strings, a varied number of tone-colorings have been made possible. The "lute" pedal, for instance, gave Purcell's "Minuet" (which was played on the upper key-board) the thin, though opaque quality of a bagpipe, while another pedal gave certain passages in Bach a rare transparency of tone-structure. Still another gave the instrument a fuzzy, thin sonority; another an entirely different type sound, rounder and deeper.

During Bach's 1st Prelude, from the "Well Tempered Clavier," it was noticeable that the upper key-board, which Dr. Schuman played with his left hand, was subdued by a certain pedal which affected the lower key-board only to brighten its tone. In the same way, harmonic background and melodic foreground are distinguished, not by the artist's touch as on the piano, but by the chosen combination of sets of strings.

Each note in the harpsichord is produced by one string instead of three tuned to the same pitch as in the piano, and the tone is much purer. It is a peculiarly delicate, almost brittle tone; the notes do not seem to melt together at all, but retain—each one—their almost crystalline identity.

There is comparatively little sustaining power in the harpsichord; crescendos are more a matter of the spacing than the emphasizing of notes. It is really an instrument of many tone-personalities, fused into one, as far as the modern ear is concerned, by the uniqueness of its general tone.

We tried again after Dr. Schumann's brief program, and sang "Now Is the Month of Maying," and finished magnificently with "Jerusalem." Dr. Schumann was more or less forced by our applause to play again, and this time he improvised for us. To our then accustomed ears it was a delightful ending to the evening. We thank Dr. Williams, Dr. Schumann, Mr. Willoughby, and hope that special thanks to Mr. Alwyne will convince him that we really want Wyndham evenings revived.

Sherlock Holmes Reviewed

Sherlock Holmes, now playing at the Fox Theatre in Philadelphia, and at Roxy's in New York, is by far the best picture we have yet seen of the Baker Street saga. Based on the stage play, this version deals with the last stand of that find among villains, that superman of crime, Professor Moriarty. Only for a minute, at the very beginning of the film, are we allowed to sit back in our chairs; Moriarty, at last a pin-cushion for evidence, is sentenced to hang by the neck until he is dead. But with little hope of mercy even from God, the Professor calmly announces that the prosecutor, that Kingore of Scotland Yard, that Sherlock Holmes himself, will meet their Maker before him. It is no surprise, then, when by a means unknown apparently even to the scenario-writers, the arch-criminal escapes from prison. But, deary me, his program does not confine itself to mere revenge. With the help of master-minds from criminal circles the world over, including Chicago, he plans to make London quite unbearable for those saloon-keepers who refuse to pay for "protection." Moreover, there is really serious business to be done, such as building underground tunnels into banks and kidnapping ladies, one in particular, who has the flattering though somewhat dangerous distinction of being loved by Sherlock Holmes. Personally, we

prefer that interpretation of the great detective which shows him fariefree. At any rate, we should never choose the colorless though pretty Miriam Jordan for his mate, nor should we place him in the cliché position of having to choose between a woman and his work.

Otherwise, it would be hard to find fault with the plot. It moves rapidly and keeps one in constant suspense. It is full of twists and turns to tickle one's ingenuity and cause gasps of delight as well as surprise. Moreover, we have been spared the unpleasant details which so often make a detective story a mere cyclorama of horror. The directors are to be congratulated on their restraint. Furthermore, they have shown real imagination in their choice of settings, as when they assemble the conspirators in a wax-work museum, an eerie spot in any case, or in a moving van.

Also, the comic relief really is a relief; the episode of the unfortunate saloon-keeper is most enjoyable.

It is to be regretted that Billy, Mr. 'Olmes' small pupil, was not so genuine a product of the English lower classes. With his Broadway accent, he contributed little to the story but sentimentality. Clive Brook, on the other hand, was admirably suited to the part. A native of England, suave and cool in appearance, he brings Conan Doyle's hero to the screen in all his glory — sardonic, collected, courageous, and, oh, so clever. We wish, however, that Mr. Brook's Holmes had also been a cocaine addict. The needle has always seemed to us one of Sherlock's most engaging foibles. All omissions are forgiven, however, when Mr. Brook speaks of his "laboratory."

Watson's appearance, however brief, is well worth the effort if only that Sherlock may remind him that the most amazing deductions are really quite "elementary." Ernest Torrence is another example of happy casting and fine acting. As an uncouth misanthrope he creates a very

subtle villain, far more terrifying than the bullying Chicago racketeer who, with his German, Spanish and French confederates, is perfectly cast to type. Kingore, likewise, is the typical Scotland Yard detective, as blind as he is stubborn. Care has been taken, however, not to over-stress his characteristics, with which we are over-familiar, and what is more, he is even shown co-operating with Holmes at a crucial moment—further tribute to the directors.

While we are tossing laurels about, however, we must not forget Conan Doyle. *Sherlock Holmes*, when properly interpreted, remains as the mystery story *par excellence*; it presents a clever story and a fascinating personality. More than that, it has dignity and style.—L. C.

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